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Jenny Lind Gallery (continued)

The archive collection comprises material concerning the life of the Swedish soprano Jenny Lind, collected with a biographical purpose by her husband Otto Goldschmidt (formerly Professor of Piano and Vice-Principal of the Royal Academy of Music).

Jenny Lind and Queen Victoria

Holland and Rockstro's biography was dedicated to Queen Victoria, who enjoyed many Lind performances, both private and public. In the following copy of a letter to Jenny Lind (29 June, 1847), Prince Albert's Secretary conveys Queen Victoria's wish to hear Donizetti or Bellini, rather than Meyerbeer:

From Prince Albert's
Secretary to Mrs Lind

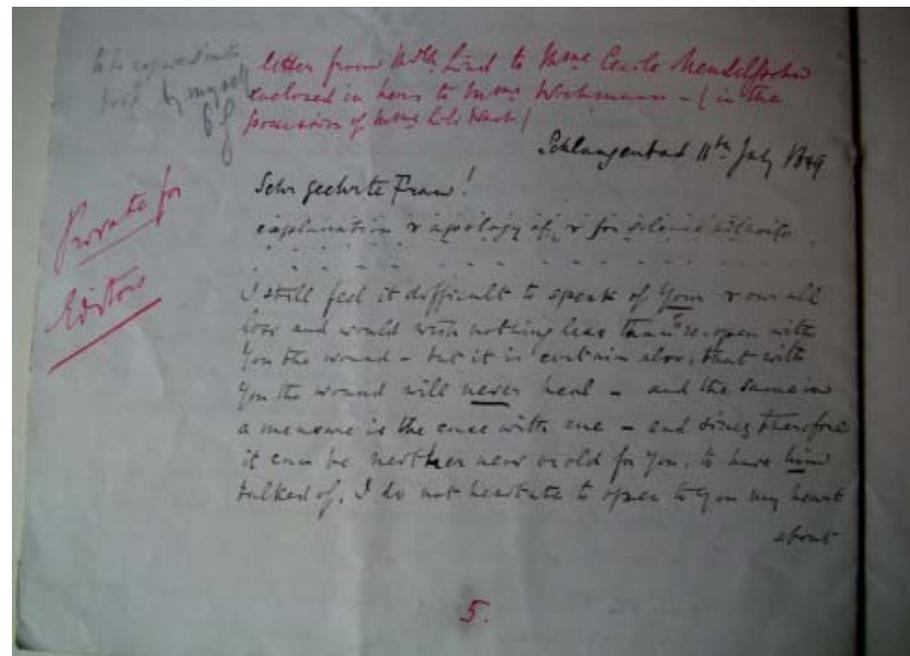
Buckingham Palace
June 29. 1847.

Mrs Lind presents her compliments to
Melle Lind, & begs to offer him
apology to her for this intrusion,
but he writes to her by desire of the
Queen; Her Majesty is much anxious
that Melle Lind should sing on Thursday
& on Saturday in either of the following
operas - "La fille du Régiment"
Norma
or
"La Sonnambula" instead
of singing on either of these days in
Roberto -

Her Majesty has the deepest admi-
ration for Melle Lind's singing and acting,
but would never on any account press
her to do that which would be painful or
disagreeable to her - but she was much
disappointed, both on her own account, &
on that of the King & the Queen of the
Belgians, in not being able to look
forward to Melle Lind singing tonight,
& as Her Majesty will be absent from
London next Tuesday, Her Majesty is
anxious to select what would give her,
& the King & the Queen her guests, the
greatest gratification on Thursday

"The performance was a
model of vitality,
concentration and period
authenticity"

Sunday Times, March
2009



Marriage

Following Lind's performance at the Leipzig Gewandhaus in 1845, Goldschmidt and Lind's professional paths were to cross again at a Benefit Concert for Brompton Hospital, in the Great Concert Room of Her Majesty's Theatre, London, 31 July, 1848. Goldschmidt played two pieces by Mendelssohn. "Mr Goldschmidt had been introduced to M^{lle} Lind, and she very much wished to give him the opportunity of appearing at her concert. But, she had not heard him play; and did not think it wise to render herself responsible for the début of a young artist, until she had made herself acquainted with the style of his performance. She therefore invited him to play to her at Clairville; and it was after having heard him there, that she requested his assistance at the concert." (Holland and Rockstro, Vol II, 227)

Lind gave several concerts in Hamburg in the winter of 1849, "and one of these, with full orchestra, in the Grosse Tonhalle on November 22nd was given by Mr Otto Goldschmidt, of whom she saw a good deal at this time. They did much music together. He played and she sang; the memory of Mendelssohn was a common bond between them" (Holland and Rockstro, Vol II, 357).

On 17 January 1850, Goldschmidt travelled from Hamburg to Lübeck, where Lind sang at a seasonal Children's Ball. At the foot of a copy of a letter from Lind to Amalia Wichmann (12 January, 1850), Goldschmidt has added a personal annotation: "I was present at this ball & danced many a time with Jenny"

to come home, that I mean to comply with the request
 Well! I hope I have now told you something
 about us that besides you know and,
 that we do not go during the winter to Sweden.
 Greet my beloved revered father! Greet the
 brothers also and the good Schrieler! When
 shall I receive the letter from her? How
 good it was of Herrmann to write to me! and
 how clearly do I see the scene on Christmas
 eve at your home! We also had a
 Christmas tree! Good people here are
 fond of us. Next Thursday, the 17th
 I am giving - a Concert. You think? Nay
 + a children's Ball! and I look forward
 to it with a right royal joy!
 Farewell, beloved Soul - Preserve
 to me your incalculable love, as I remain
 for life your ever grateful loving
 Jenny

* I was present at the ball & danced
 many a time with Jenny. - 1852

In May 1851, towards the end of her long and very successful American tour, Lind invited Goldschmidt to New York to replace her musical director and piano accompanist, who had returned to London. Within a year, Goldschmidt and Lind had married, in Boston, Massachusetts, on 5 February, 1852. The Boston Transcript (6 February) colourfully reported that "the nightingale is mated". The newspaper cutting conveys something of the American impact of her marriage. By the following day, "there was not a beau or a belle, within fifty miles of Boston, who did not know the news":



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